

WESTERN POTTER



Cover

Harry Davis Workshop
• photography by Michael Kemble

EDITORIAL

There is a new publication for all Canadian craftsmen. It arises from the spring meeting of the Council of the Canadian Craftsmen's Association where it was agreed that one of the greatest needs of craftsmen is that of communication, and that the Association would attempt to fill this need by means of a magazine.

The first issue of CRAFTSMAN/L'ARTISAN was published in July, 1968. Miss Sheila R. Stiven, Secretary of the C.C.A., is editor. She has produced a magazine of simple and attractive layout. The feature article deals with Keewatin Eskimo Ceramics. This issue mainly provides information about crafts and craft organizations throughout Canada, and this coverage will expand. Although the French content of this first issue was small, the magazine will be bilingual.

Miss Stiven closes her first editorial as follows: "... without your co-operation and interest we are nothing. We are anxious to have your suggestions and contributions, to hear what you want to read, to provide what you want to see." It is hoped that members of the B.C. Potters' Guild who feel that organization and communication are valuable for the craftsmen of Canada will give their support to CRAFTSMAN/L'ARTISAN by sending in information about activities, shows, workshops, and individual achievements. Additionally, the B.C. Potters' Guild has given the C.C.A. free access to the material published in the WESTERN POTTER.

However, I hope that the new magazine will do more than be a resume of things that have happened and a means for a few contributors to advertise their own work and names. I hope that it will in some way be able to remedy the justifiable criticisms exemplified by the open letter to the Executive Bodies of the Canadian Craftsmen's Association and the Sculptors' Society of Canada which was written by Anita Aarons. This letter is published in full in CRAFTSMAN/L'ARTISAN --here, the following quotations will suffice: "... I set to wondering whether either society was indeed effective in my professional life...

... and if indeed it is purely a moral weakness to continue by subscription, associations with redundant programs which do little or nothing to help the difficult problems of a professional in the art life of Canada in 1968." "As for the Canadian Craftsmen's Association, I had high hopes that this society would fulfil the sore need for vigorous representation of competent, creative, professional craftsmen to stabilize the unfortunate imbalance in Canada of a well-organized, over powerful, outnumbering group of dilettanti influencing the craft movement."

Miss Aarons is anything but passive in the art-craft movement, yet it is to be pointed out that it takes more than a few active workers to initiate change--or even to keep up with changes. If the craftsman wants problems solved then he must express these problems. If he feels that he is being limited by dilettanti control then he must say so--and surely stipulate alternate standards. No advance or improvement, or even re-examination of methods or aims can be initiated by complaining to the walls of one's own studio. Our two pottery magazines, WESTERN POTTER and TACTILE continually ask for comments and articles. The response is not overwhelming. Now CRAFTSMAN/L'ARTISAN makes the same request on a larger scale. This is your chance to question issues. Use it.

Further information about the C. C. A. and how to obtain CRAFTSMAN/L'ARTISAN is given on page 19.

Editor

PRESIDENT'S REPORT

The highlight of the year was represented by a grant of \$2,000 from the B. C. Cultural Fund to run a summer workshop under the guidance of Harry Davis from the Crewenna Pottery, New Zealand. Much interesting information about local materials was obtained during the seminar. A full report is currently being prepared and this will provide a useful sequel to an earlier publication, the "Harry Davis Workshop". This illustrated booklet summarizing a series of workshops conducted in 1966 at various points across Canada has been well received and is now carried by a number of libraries.

The practice of holding meetings of an educational nature was continued and the following people were among the lecturers: Mr. Daniel Rhodes - a review of his work with clay and fibreglass; Mr. Glenn Lewis - slides from Japan; Mrs Schwimmer - crafts in Papua, New Guinea.

Two short demonstration type workshops, one by Graeme Storm and the other by William Wyman, were held during the year.

In cooperation with the Vancouver Art Gallery we were able to organize a pocket exhibition of teapots. This represented the first of a series of small didactic exhibitions which we hope to continue over the years. A small exhibition was also arranged for the first time within the annual Hycroft Sale in an effort to publicize criteria of excellence. In liaison with the Vancouver Art Gallery, preparations for Canadian Ceramics 1969 continue.

The film and slide collection has been expanded and acquisitions include Ceramic Arts U.S.A. 1967 and the Glenn Lewis collection from Japan.

We have had an active and successful year and there are many plans for the future.

Tam Irving

EARTH, AIR & FIRE

A personal experience with raku and primitive kiln building, obtained during a workshop with Hal Riegger during the summer of 1967 at Nelson, B.C.

Brick, metal, wood and fire - simply combined to form a primitive kiln, now crackling with life as wood burns fiercely in the firebox. Hot sun and blue sky above the pines, as the fire is repeatedly stoked, sending orange-red and black boiling up out of the chimney. Dry air and dust. People moving, watching, waiting. Pots glow cherry-red within the saggar, as flame swirls thickly round it, bathing it with an incandescent glow. Singed ground beside the kiln contrasting with the grey rock, earth

and green of the woods nearby. The fire slackens in the kiln, entrenched into the steep bank, with only its squat chimney protruding above. As the door to the firebox is opened, a sudden blast of heat radiates out, then wood is hurled in, the ashes raked - and the fire surges forth again.

This was the scene that summer in Nelson. A very direct experience with fire and clay, an encounter with the surrounding environment, and a particularly exhilarating approach towards the making of pots.

The kilns built at Nelson were primitive types, consisting of a firebox producing heat, and a chimney in which the pots were fired. Materials were scrounged from the area - old brick, scrap metal and wood. Each firing consumed about a cord of wood over a period of 6-8 hours, with the time taken to reach temperature (red heat) about 3 hours. The construction of the kiln is basically simple. Bricks are laid with no mortar, iron grates fitted in between (as shown), metal plate roof laid on top of the firebox walls, and the chimney completed by building up lapped layers of bricks as shown in the photographs and drawings (page 12 and 13).

Clay and fire, the two basic components of ceramics, seem to frighten people with visions of complicated clay technology and mysterious workings of kilns. There is no reason why this should be so. Unfortunately there presently exists an over-emphasis on technical knowledge and skill in our technological environment, which tends to discourage the use of primitive intuition and just plain resourcefulness in the making and firing of pots.

Michael Kemble.

A REPLY TO "CONTEMPORARY CRITERIA
IN POTTERY"

by Bob Bozak
from "Tactile", May 1968.

I am an admirer of people who are not afraid to put into words the ideas that seem important to them. Your article, "Contemporary Criteria in Pottery", Kathleen Whatmough, has to be respected as a courageous effort.

But the content does not deserve the same praise. There are many involved with the arts who will read your sentences absorbing with them the narrowness of your thoughts. It is unnecessary to examine each of

your ideas because all have a common funnelling exaggeration.

It seems to me you are saying that what people are doing today with clay is not sane and not leading to a vital culture, what those who do not adhere to your formula are doing is simply moving in the wrong direction. But what may be good for you may not be good for the rest of the world. To quote from the introduction to WALDEN by Henry David Thoreau, "He was willing to let his neighbours sleep, for he was a crower, not a missionary; he would not allow himself to be forced nor would he force anybody else, since he believed that 'living one's own life to the fullest was the best way of helping one's fellow-man' ".

We are now living in an entirely different society than those who have made "great pots". Our society is and has been since the steam engine in a state of increasing turmoil. Technology and communication have altered the world from one of many highly developed isolated cultures to one of a nearly universal culture. It has made it possible for one individual in his lifetime to accomplish more, arrive at more conclusions than did ten generations of village potters. We have libraries and schools that can tell us in a very short time what it took previous civilizations decades to arrive at by trial and error. It is most unlikely that individual potters as they exist today, existed then. An entire village would generally work as a unit on the production of a type of pottery on which previous generations had also laboured.

Communication provides the information; technology provides the means - now, we can devote more time and energy to exploration; the pursuit of ourselves through a media like clay.

The Sung dynasty in China produced the best pottery that was ever made in that country. They did not have the Pottery Supply House or its tardy deliveries; they did not have pyrometers or natural gas or A. P. Green or text books. The Sung pots were thousands of years in the making. They represent the peak, everything prior was part of the rise and everything after part of the decline.

That's what's happening, baby, but the cycle today is at times moving faster than our perception. It is high speed evolution and it can't be

stopped. The speed, vastness, excitement and complexity of our society almost disqualifies criticism. To understand it first is essential before judgment.

We are finally overcoming the apprehensiveness of traditions (tradition not necessarily being a barrier) and you say no. We are also discovering that if we don't spank children we may not warp their minds as much as we do. In many cases the break with tradition has been sudden; this has produced a situation of complete beginning, a situation of uncertainty, one that if it does not produce greatness immediately, may, but most important of all creates another alternative, a wider path. Artisan, craftsman, artist-craftsman, artist; we must be allowed to choose but do give us more than one choice and none wrong. With the destruction of the barriers, we are seeing the fads, the bad works and, man, the great works. If what is being done now is bad, good - in every cycle there is confusion before there is resolvment.

It is absurd to determine a criterion for everyone based on a society that does not exist.

The establishment of an inflexible criterion is unhealthy.
How can our society become vigorous without diversity;
individuals with individual criteria.

I am sure the state of our culture is not as vital or sane as it could be; you condemn it, I'm going back to fight with my clay.

POTTERING OR POTTING? - by David Long
from "Tactile", July 1968.

Kathleen Whatmough's excellent article on Contemporary Criteria in the March "Tactile" could prove to be a milestone in the development of the Guild. As long as juried competitive exhibitions continue, so will the trend of infinite variation for its own sake. The main contribution offered by exhibitions is a temporary statement of fashion. It would take a lot of colour from the craft if they were abandoned but it would help the craft considerably if they were considered less as oracles.

If Canadian craftsmen have sufficient maturity to respond to the impetus of Kathleen's article, the energy generated could be well used to lead potters towards greater fulfilment as a cultural force. It is often conveniently forgotten, but nonetheless true, that without the encouragement of sales to the public, most of us could not continue effectively as potters at all.

No one would encourage a member of the public who was ignorant of the intricacies of our craft to sit on a jury. Yet there seems to be little interest in informing the public so that their choice of pots may be led in our direction and towards an understanding of what we are about. An informed public could become a force in our collective improvement. There might then be some hope of good pottery becoming something of a cultural force and of professionalism being given a boost at the same time. The implications of such an advance would become evident in the work and philosophies of our membership.

Much is taken for granted at present which, on examination, proves to be founded on tired, intuitive, inbred and therefore imbecilic slavery to the past. Little thought is given to what the future could be. Such devotion to bygone glories may serve well to lift the individual potter out of the uncomfortable circumstance of living in the Twentieth Century, but it does nothing constructive to the practice of pottery or to the profession of the potter.

How much of this is engendered by the potter's own wish for exposure in competitive exhibitions? These exhibitions lead us in a circle, searching for constant change without a thought for the further exploitation of good qualities found en route.

During the last 20 years or so, North American potters have successfully run through the whole gamut of known effects and during this time every little back alley of experience has had its turn at the top of the pile. But there is still no conviction existing beyond a belief in change itself. After all the searching it would seem that nothing has been found. This has happened because Potters have largely withdrawn from competition in society to compete among themselves. If we engaged ourselves in society and exploited, as professionals, qualities we believe in, instead of allowing distractions and the never-ending search

for the ultimate pot to interfere with professional development, we might expect to see a stronger conviction among our members.

A professional can fail. He can go bankrupt, he can cease to be an artist and he can allow the public to dictate his activities. He can also succeed, find that his art has some relevance to his surroundings, and his public, and yet still produce exactly what he pleases. It is this quality of possible failure that brings the need for strong conviction to the professional. He must believe in his work sufficiently to believe that it is worth repeating and as an artist he must ensure that his work remains of a high standard. No such struggle exists for the craftsman whose exposure is through juried competitive exhibitions and whose living comes with teaching or some other sinecure. It makes an interesting comparison.

CREDITS

1. The Canadian Government Exhibition Commission announces that Michael Henry is among the potters who will have their work exhibited at Hemisfair '68 in San Antonio, Texas.

2. Works of several B.C. potters have been purchased for the Confederation Art Gallery and Museum, Charlottetown, P.E.I.

Jean Cotter, Vancouver

George Cummings, Victoria

Olea Davis, Vancouver

Walter D. Dexter, Okanagan Mission

Jan Grove, Victoria

Michael Henry, Vancouver

Avery Huyghe, Vancouver

Thomas Kakinuma, South Burnaby

Glenn Lewis, Vancouver

Neil McDonald, Vancouver.

3. The Canadian Government Exhibition Committee has completed, on behalf of the Department of External Affairs, five similar information exhibits to tour various countries. The exhibits were divided into five theme areas: City and Country, Sports A-G0-G0, Children and Youth, 8.

Customs and Celebrations, and The Arts.

Potters represented in the Arts section:

Britain	Stan Clarke Jack Herman Lorraine Herman	Tam Irving Jean Fahrni Marilyn Levine
Latin America . . .	Jack Herman Frances Hatfield Lorraine Herman	Jane Alderwegen Marilyn Levine Jack Sures
New Zealand/Australia . . .	Ed Drahanchuk Jack Herman	Jack Sures Tam Irving Jean Fahrni
Germany	Ed Drahanchuk	Jane Alderwegen Jean Fahrni
Japan	Ed Drahanchuk	Jack Herman Marilyn Levine

WHERE TO EXHIBIT

1. Craft Dimensions Canada

The exhibition will be sponsored by the Canadian Guild of Crafts and the Royal Ontario Museum and made possible by a grant from the Canada Council.

Any craftsman who is a resident of Canada is eligible. Entries must be of original design and executed in Canada after January 1st, 1967, and not previously shown in national exhibitions.

Crafts in all media are acceptable. Jurying date, March 10, 1969. Additional information, write: Miss Viola Harris,

Executive Secretary,
Canadian Guild of Crafts,
77 Bloor Street W., Toronto 5, Ontario.

2. Canadian Ceramics 1969 is in the process of being organized by the B. C. Potters' Guild and the Vancouver Art Gallery. Canadian potters

will be asked to submit up to five entries. Further information will be given about this exhibition in the next issue of The Western Potter.

3. Hycroft Annual Sale of Pottery

The annual winter sale of pottery will have an evening opening on Friday, Nov. 22nd .. from 6 p.m. to 10 p.m. Open hours from Saturday, Nov. 23rd, will be from 10 a.m. to 7 p.m. The sale will, once again, take place at Hycroft House, 1489 McRae Avenue, Vancouver.

A small exhibition will be held within the sale. Members will be allowed to submit one item to this exhibition - this item must be for sale. Jurying of the exhibition pieces will be severe and those chosen will be displayed in a special area.

Although the jurying of the pieces submitted for the sale will be fairly lenient, members should display their best work. It is important that a high standard of quality be maintained so that this sale will be continually successful.

Details:

1. Submissions: Entries will be accepted from both members and non-members. The entry fee is \$2.00. If you wish to submit work, please complete the application form on page 24 and mail it, together with your \$2.00 to:

Mr. Peter Grossman, 1165 Mathers Ave., W. Vancouver.

2. Commissions: Members 25%

Non-members 33 1/3%

3. Number of submissions: A maximum of fifty items, including the piece for the exhibition, will be accepted. Sets can be of any size and will be counted as one item. Ceramic sculpture is acceptable.

4. Collection and jurying centre: Participants from the greater Vancouver area should deliver work to Hycroft, 1489 McRae Ave., Vancouver, on the specified dates. Out-of-town members should ship their pots to: Mr. Tam Irving, 5809 Marine Drive, W. Vancouver, B. C.

5. Submission dates:

Greater Vancouver area Thursday, Nov. 21st, 12 noon to 6 p.m.

Out-of-town areas Nov. 13th to 21st, inclusive.

6. Identification: To avoid confusion, please print marking tabs clearly and make sure that the tabs are well glued. Each piece should bear a printed tab with the following information:

NAME

NUMBER

SELLING PRICE

Pots should be numbered in sequence according to the total number entered. The individual pieces of sets should be marked with the same number followed by a number in brackets indicating the number of items in the set. Listing forms will be mailed out to members on receipt of the application form on page 24.

If you wish to enter a piece into the exhibition, complete the special section on the listing form and mark the word EXHIBITION in addition to NAME NUMBER and PRICE. The completed list must accompany submissions.

Please follow the foregoing procedures carefully.

7. Pick-up of unsold or rejected items: These may be collected from Hycroft immediately after the sale on Monday, Nov. 25th, from 9 a.m. to 12 noon. Please observe these deadlines. We will not be responsible for items not collected. We would suggest that out-of-town members arrange to have a local representative on hand to collect unsold pots.

8. Payment: Cheques, less commission, will be mailed to participants as soon as possible.

9. Breakage: All pieces will be entered at the owner's risk.

POSTERS AND INVITATIONS FOR THE HYCROFT SALE

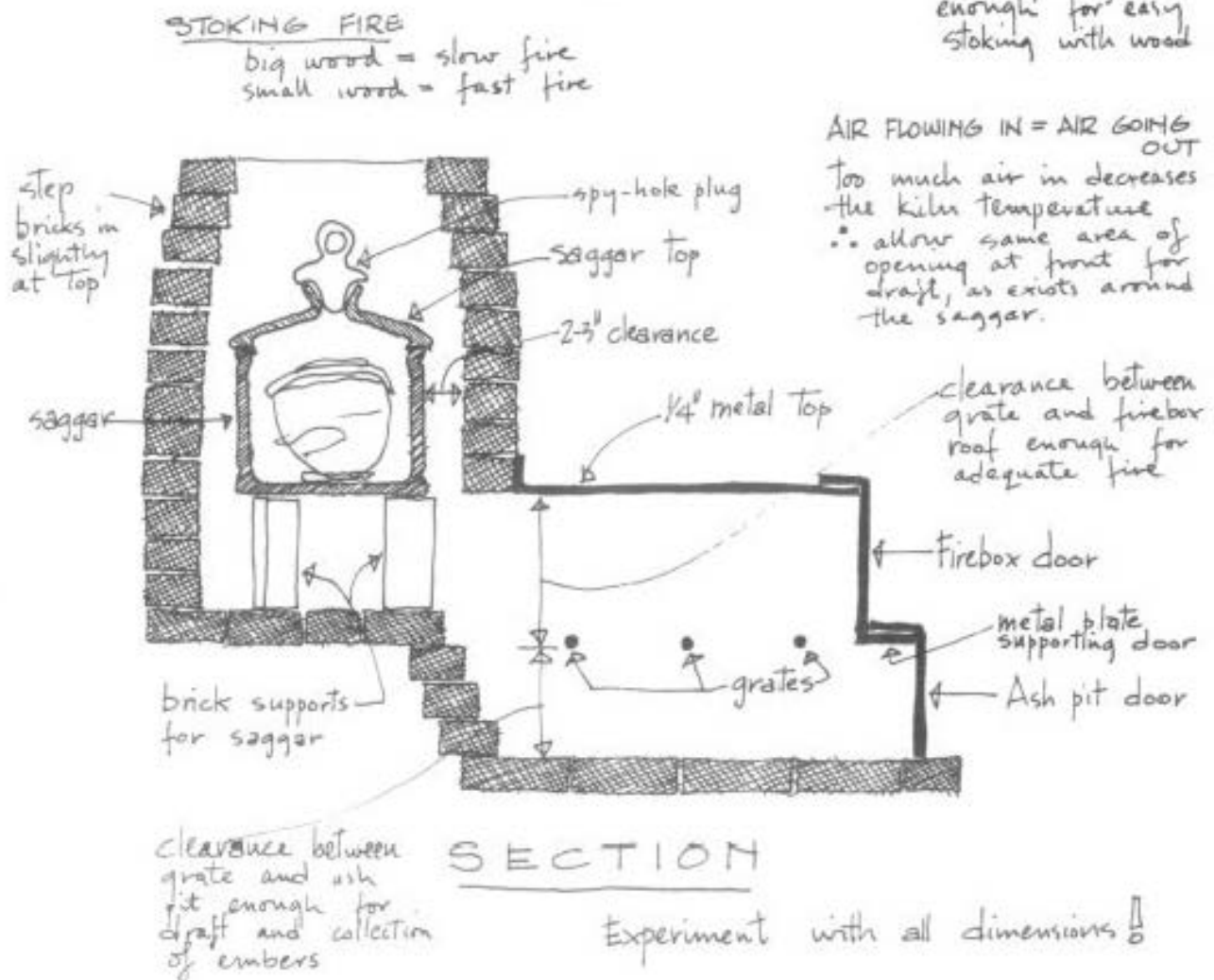
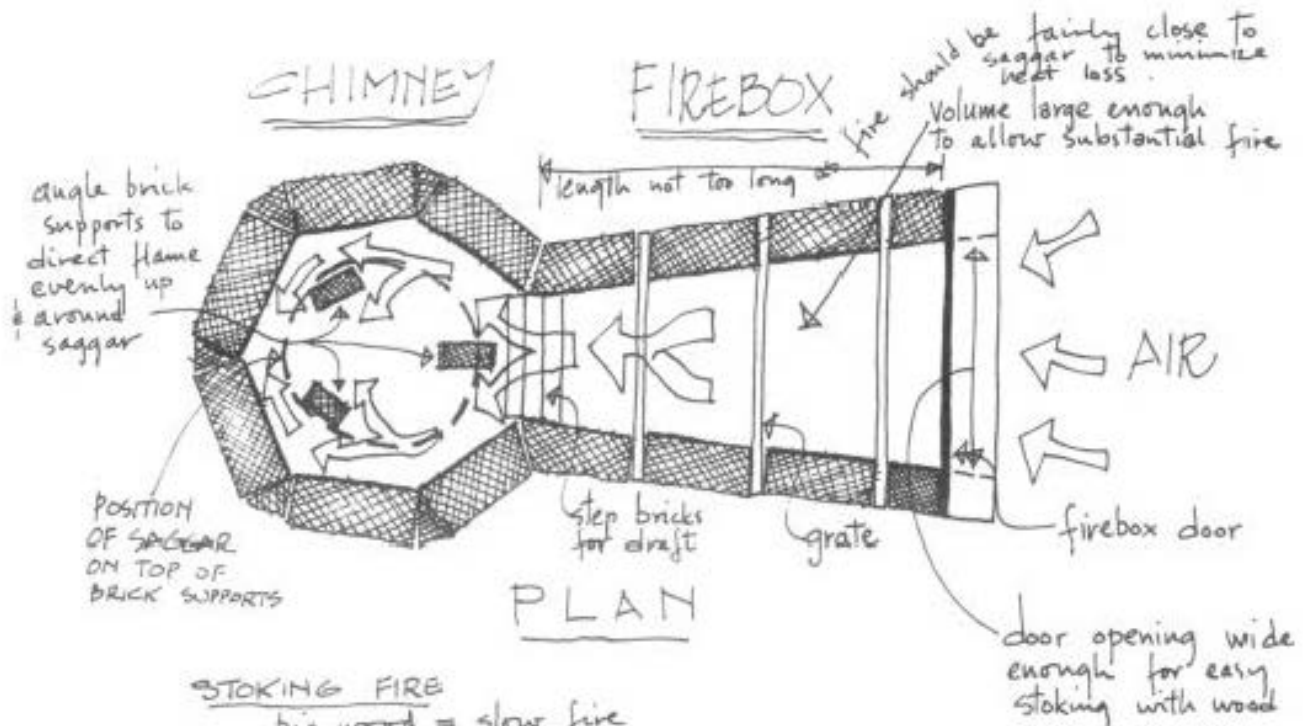
Members of the Guild are invited to submit designs for the advertising poster and postal invitation for the sale. Both will be one colour prints. The size of the poster is 10" x 18"; the size of the invitation, 6" x 6". Submissions should be mailed, by October 15th, to: Miss Judy Clegg, 1293 Gordon Ave., West Vancouver, B. C.

LETTERS

1. from Frances Hatfield

RR #1, Oyama, B. C.

As a member of the B. C. Potters' Guild, living in the hinterland, may I make some suggestions for the fuller functioning of the Guild in relation to the country membership.





Few of us are able to participate in the Vancouver meetings, exhibitions and lectures without a very definite extra effort. I made such an effort in June, to attend an advertised week-end session of the Harry Davis Workshop. The subjects to be covered and times of lectures were very definitely stated. I drove in four hundred miles, a day in advance, to be sure to be on the doorstep at starting time, nine a.m. And I was on the doorstep at that time and the door was locked. Frantic phoning assured me that I had not driven in on the wrong date but that things were just "a little late in starting", yes indeed.

During the course of the day almost none of the subjects as advertised were touched on. When I attempted to bring up one particular item on the agenda Mr. Davis shushed me with "We are going to cover that during the coming week". I gave up and went window-shopping. In future, when you advertise a week-end session for those unable to attend the regular course, please see that your teacher realizes that he must provide the material as advertised and on time. This is but common courtesy.

Would it be possible to circulate small slide collections and small portable shows throughout the province? I'm sure the representatives in various regions would be happy to care for these items in the field and return them on time and intact. The available material could be listed in each issue of the Western Potter.

Frances Hatfield

2. from Don Hutchinson,
Vancouver.

This letter is a comment on the workshop conducted in June of '68 by Mr. Harry Davis. It contains some of my impressions of Harry and the course he presented as well as some tributes to a few of the members who along with Harry made this course successful.

On meeting Harry Davis this June for the second time it was as if the 2 years that elapsed from our first meeting never existed. The warmth

and charm of this individual was engulfing. I had imagined several days of establishing new communications with Harry would be required. How pleasantly wrong I was. Within minutes Harry had reached us and we relaxed as old friends might. The mood was set and the students eager - so we began.

The course outline was discussed, weighed, and tasks assigned. Time was spent covering sources and origins of materials, methods of accumulating and processing materials and of course, varied applications of materials available. Guild members produced some 95 different materials, including rock, shale, clay and mine tailings to ashes plus a few things that defied analysis. After testing and experimenting was done on the samples the results were evaluated, with Harry adding suggestions as he saw fit. It should be pointed out that Harry was an almost inexhaustible source of information, yet he made great efforts to have the individual arrive at his own conclusions. His concern was that everyone share in the learning experience. He had us relating the materials and methods to ourselves.

Swapping of information was inevitable. The workshop maintained a warm attitude of activity throughout. Harry had guided us through the month, gently pushing here or encouraging words there, to fruitful conclusions for our efforts. The job was complete. Harry left for England at the end of June and we scurried home, heads and notebooks full, to apply our new-found techniques.

I look forward to the work coming from our members in the next few months. Harry did more than show us techniques; he generated spirit and attitudes that will help us become better people and better potters.

P. S. Many people as well as Harry worked hard to make this workshop a success. As a member I wish to extend my personal thanks to Jack Wells, Marjo Van Tooren and Avery Huyghe for jobs well done. A particular 'thank you' to Tam Irving whose energy, enthusiasm and generosity were only exceeded by Mr. Davis's.

REGIONAL NEWS

Okanagan

A rather special era in Okanagan potter was terminated June 27th, 1968, with the death of Adolph Schwenk.

Mr. Schwenk, who laughingly referred to himself as the "oldest hippie" brought to this area many of the original and challenging attitudes embraced by the young people of today and frequently considered to be unique to contemporary times.

Following service with the German army in the first world war, young George Adolph, son of a well-known mural painter of Dresden, turned his face to the new world with the dream of organizing a model community for young men. Upon advertising his hopes in German papers he was overwhelmed with responses from young men of similar views. So he came to Canada and walked west from the prairies to view the land prospects. Passing through the Okanagan Valley, he chanced to climb up Munson Mountain, the lookout near Penticton. As he looked at the inspiring view up the length of the lake he decided to explore this area as a site for his "community". After doing so, he walked through the Princeton to Hope Pass enroute to Victoria for governmental advice. In one of those little twists of fate which do much to our lives, he was given a lift from Hope and a night's lodging by a young Englishman who subsequently introduced him to Louise, a Fraser Valley painter. Though Adolph returned to Penticton to set up the community, he couldn't forget the beautiful young girl he had met at the coast, so when after a year of bachelorhood, several members of the community announced that their sweethearts would be joining them from Germany, Adolph decided to follow the trend. Part of the "community" orchard was bought by various members for future private use and Adolph and Louise settled on seven acres on their famous site at the foot of Munson Mountain.

The couple built their picturesque log home and lived a vigorous pioneer life with orchard, horses, cow and garden. Two daughters were born, growing into the artists Barbara and Lorna who are still carrying on the pottery and craft sales at their orchard home.

In the middle fifties, Louise took an extension course in pottery from U. B. C. and followed this with a period at the Vancouver School of Art with Reg. Dixon. From that time on, every spare moment was



Louise and Adolph Schwenk

spent on the pottery for which they had such aptitude. The low fire clay of Kelowna was the material of their original slipware and as Adolph once said, "We thought the only glaze one could make was from Frit G-24 and Kaolin". How rapidly they passed from this to the experienced team work in evidence later in the throwing of Louise and glazing of Adolph is shown by the prized pieces in many private collections and their participation in many Canadian shows.

The crowning joy of the pottery period of their lives was the award of a Senior Craftsman's Fellowship from the Canada Council in 1966, which was to enable them to study and travel in Europe.

Sadly, Louise died while on this trip and Adolph was forced to carry through on the journey alone. This proved a painful task, but he faced it fully, keeping to the original agenda, taking photos and making notes for future use. His letters showed the most acute observation, though the zest was no longer in it. On his return in the spring of 1967, to the Penticton home pottery, I had the privilege of joining him at work and working with him almost until the end of his active career.

The example he set in his zest for all aspects of living, his openness to new ideas and generosity of spirit to all who came his way will live long in the hearts of his friends.

Frances Hatfield

Williams Lake

The Caribou Pottery Society was formed a year ago - inspired by two summer workshops given by Kjelko Kujundzic in previous years.

The Society's President is Anna Roberts and fortuitously there is enough red clay on her property to supply the 22 members with all they need. The clay can be fired to Cone 2 which makes the pots pretty well impervious.

This summer the Community Arts Council of Williams Lake organized a 3-day Fine Arts Workshop, including a pottery workshop under Frank Poll of Vernon.

The local museum, a handsome building, which was a Centennial project last year, provides a most solubrious outlet for the work of the Cariboo Art Society and the Cariboo Pottery Society.

SLIDE COLLECTION

- 112 slides of pottery and sculpture from CERAMIC ARTS-U.S.A. - 1966.
- Japanese slides collected by Glenn Lewis during his 1968 visit.

Guild members who wish to borrow slides for 2 week periods should contact Miss Judy Clegg, 1293 Gordon Ave., West Vancouver.

CANADIAN CRAFTSMEN'S ASSOCIATION

AIMS AND OBJECTIVES

The Canadian Craftsmen's Association was established at Winnipeg in February 1965, when a group of Canadian craftsmen and other persons concerned with the development of fine crafts and quality of design met to discuss problems of mutual interest.

In order to provide the much-needed services to Canadian craftsmen, artists and designers, the following aims and objectives have been adopted as a basis of its future operations:

- Raise the standard of design in handmade and industrial crafts in Canada.
- Represent the professional interests of Canadian craftsmen.
- Encourage high standards of training in the crafts.
- Publish bulletins and other materials of professional and public interest.
- Arrange, circulate and provide information about crafts exhibitions.
- Assist its members in finding markets and commissions for their work.
- Establish and maintain an index of Canadian craftsmen, artists, and designers.
- Co-operate with existing associations having similar aims.
- Support and co-operate with the World Crafts Council.

Membership: Memberships are available in the following categories: Craftsman, Associate, Group, Sustaining. Membership enquiries should be made to the Canadian Craftsmen's Association, P.O. Box 2431, Station D, Ottawa, Ontario.

Norah McCullough retires as Liaison Officer

Many craftsmen across Canada will be sorry to learn that Norah McCullough retired in August as Liaison Officer with the National Gallery.

New Canadian Representative Chosen: Miss Norah McCullough, the Canadian representative on the General Assembly of the World Craft Council from 1964-1967 announced the result of the election of her successor on the Council recently. Voting, which was restricted to Canadian members of the W. C. C. elected Miss Mary Eileen Muff, Provincial Craft Advisor, Youth and Recreation Branch, of the Ontario Department of Education for the next term.

Miss Muff will represent Canadian concerns at the Peru Conference, August 25 - Sept. 5. Several other Canadians will be attending, among them, Penny Gouldstone, Faculty of Education, University of B. C.

ATHENA

She drove off the devils who broke pots or cracked the
varnish - the demons SYNTRIPS, SABAKTES and
SMARGUS who lay in ambush in the oven or in the clay
itself.

from the bulletin board of
the Ceramics Room - U. B. C.

MEMBERSHIP FEES are now payable for the fiscal year beginning April, 1968. Due to complications in the printing of reminders these are only now being mailed out. Would all members please send their dues to the treasurer:

Mr. Peter Grossman,
1165 Mathers Ave.,
West Vancouver, B. C.

Fees: \$5.00 ... Lower Mainland and Fraser Valley Area
\$3.00 ... Other Areas

ROSS-HUYGHE
SCHOOL OF POTTERY LTD.

School Reopens - Sept. 23.

Instructors: Hilda Ross
Avery Huyghe
Sue Arundel
Don Wilson

Classes limited to 12 students
- 12 weeks

4430 W. 10th Ave.
Vancouver.

224-5190

watch for

CALGARY POTTER

from October 25th

at the CLAYBIN

for further information

call . . . 298-1040

"QUAGMIRE" potter's wheel

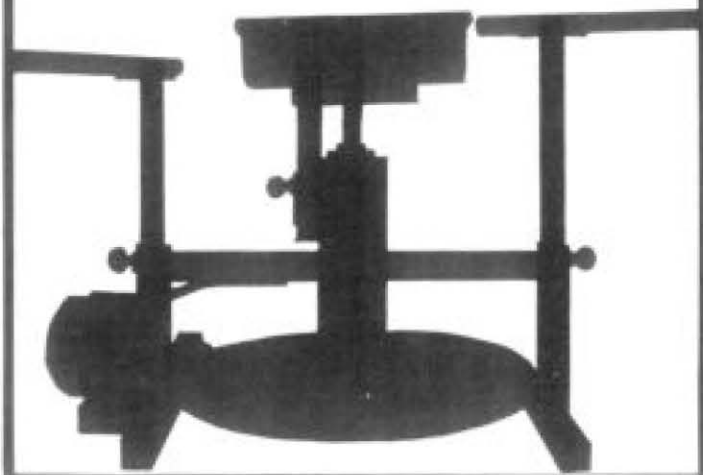
FEATURES: an all steel welded frame, plastic finish, spun aluminum pan, solid cold roll steel shaft, removable 65lb steel flywheel, aluminum 12" wheel head with 1" spaced concentric rings, 1725rpm heavy duty sealed ball bearing 1/4 hp motor 1yr guarantee, sturdy friction clutch, grounded wiring, self aligning sealed replaceable greaseable ball bearings.

VARIABLE SPEEDS • COMPACT • ADJUSTABLE

\$149.00

DEALERS' ENQUIRIES INVITED.

ESTRIN MANUFACTURING LTD.
3651 Point Grey Road
Vancouver 8, B.C. CANADA
731-8301 FOR DEMONSTRATION



A CALL ON THE PHONE FROM A FRIEND
TELLING OF MOMENTS OF TRUTH
TO DO IT NOW OR PUT AWAY
TILL LATER?
THE AMOUNT OF LOSS IN POTTING DEADENS
THE SENSE OF CREATION.
ONE HAS SO MUCH TO SAY
THAT
TO SEE IT LYING IN BITS AND PIECES
BREAKS THE HEART.
KILLS THE JOY.
CAN ONE DO IT AGAIN?
AND AGAIN?
AND AGAIN?
DOES THE STORY CHANGE WITH EACH TELLING,
SHOULD ONE LEARN FROM THIS AND THAT,
CONTINUE ON?
THE THING TO BE SAID, IN SHAPE, COLOUR, TEXTURE, RISE AND FALL
OF LINE
SOARING FLIGHT.
THE PULL AWAY OF CLAY AGAINST
THE DESIRE.
THE FEAR OF FLAME, OF SEARING GASES, EAGER TO FEED
UPON BODY, GLAZES' CONTENT.
CREATING, TELLING THE NEW, RECREATING THE OLD.
THE THING SAID
COMING OUT IN FULL TRUTH?
POSSIBLY.
NEEDING MORE THOUGHT, CARE COSSETING, MORE OF THE KNOWING
OF THINGS PLASTIC?
POSSIBLY.
TO TALK WITH FRIENDS REGARDING HEARTS' DESIRE
SUSTAIN THE THOUGHT.
TO CLARIFY.
TO BE OF HELP, WHEN NEEDED, GIVING ALL
NOT IDLY PASSING OR ARROGANT STARE.
INTEREST SHOWN, REGARD FOR DESIRE,
DISCUSSING MOVEMENTS, DREAMS, FANCIES, THINGS OF AIR

FIRE, EARTH AND WATER.
A SMALL LIBATION, POURED TO WATCHING GODS
SOME SAY WILL HELP.
A WORKING OUT OF INNER PROBLEMS EXPOSED TO
THE LIGHT.
GAIN, RECOGNITION, INCREASED STATURE,
WILL ALSO AVAIL
THOSE WHO WOULD TASTE THE BITTER GRUEL
TO MAKE
SWEET.

DAVID LAMBERT

LAMBERT PORTERS LTD.
VANCOUVER, B. C. & SARDIS, B. C.

- - - - -
MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild

NAME _____

ADDRESS _____

CITY _____ ZONE _____

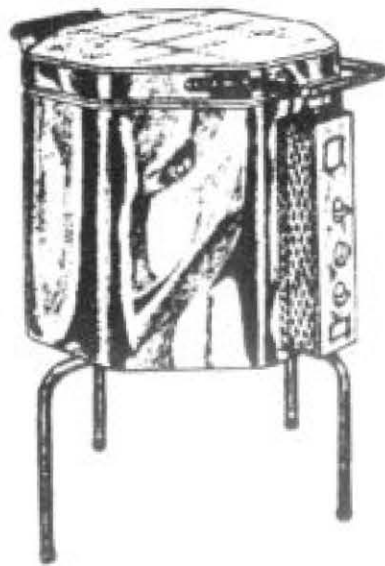
Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:

Mr. Peter Grossman,
1165 Mathers Ave.,
West Vancouver, B. C.

(Membership Fees: \$5.00 ... Lower mainland & Fraser Valley Area
\$3.00 ... Other areas)

HIGH FIRE KILN

Made in Canada



COAST CERAMICS LTD. own high fire Kiln CC-OT-18 approved by Canadian Standards Association.

- 16½" wide by 18" deep
- 4500 watts. 220-230 volts
- Three 3-Heat Switches
- Kanthal A-1 Elements
- Complete with Stand
- High Fire 2300°F 1260°C

COMPLETE POTTERS' SUPPLIES

COAST CERAMICS LIMITED

3739 West 10th Avenue
Vancouver 8, B.C.

HYCROFT ANNUAL SALE OF POTTERY

APPLICATION FORM

I wish to enter work into the Sale. Please send me listing forms.
The \$2.00 entry fee is enclosed.

Name _____

Address _____

Estimated No. of Pots _____

Tear off and mail to: Mr. Peter Grossman, 1165 Mathers Ave.,
West Vancouver, B.C.

"The WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$5.00 a year for the Lower Mainland, Fraser Valley Area, and \$3.00 a year for other areas. Individual copies of "The WESTERN POTTER" can be purchased by members for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for a quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

Editor: Charmian Johnson
A/4566 W. 10th Ave.,
Vancouver, B. C.

Corresponding Secretary: Sue Arundel,
1450 Fulton,
West Vancouver, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

Corresponding Secretary:

Sue Arundel

1450 Fulton

West Vancouver, B. C.

Mrs. J. Sloan,
1830 Drummmond Dr.,
Van 8.

